



## Old and New

When it comes to ukulele, and musical instruments in general, it seems that the old master luthiers and craftsmen achieved an amazing level of quality with what many regard today as primitive tools at best. Building ukuleles and guitars totally by hand was labor-intensive. While modern machinery and CNC machines save time, the jury is out whether or not the end result is actually any better when an instrument is actually completed.

One thing that all the modern machinery does do, it enables manufacturers to sell their ukuleles at very affordable prices while remaining profitable. It's good for business and it is good for the consumer.

The trend is now companies like Ohana and aNueNue are manufacturing either vintage reproductions or instruments inspired by the works of the old "masters" at a fraction of the investment you would make for a surviving original— if you could actually find one.

Ohana has one such instrument, the limited edition CK-28 solid mahogany uke. It is

reviewed in this issue.

This Dias-inspired vintage "re-issue" is available in soprano and concert scale. Steph from Ohana sent me the concert-scale version for this review.

We have another feature written by Austin Kaiser. Austin has contributed to **ukulele player** several times over the years. I'm sure you'll enjoy his latest work.

We have a review of the latest CD from Lorenzo Vignando, a.k.a. Ukulollo.

Lorenzo is known for his superb videos. The first I ever saw was his entry in one of the Bushman Ukulele annual contests. He performed Ravel's Bolero with seven personas all playing different parts and different instruments.

Welcome a new staff writer, Marion Koleski - Editor At Large.

Ukuleles are selling like mad, still. This holiday season, the market for ukulele was still strong. Every local music store here in Columbus, Ohio has an ever increasing assortment of ukuleles. Every major guitar

maker is now in the market or is in development of their own offerings.

While most of the ukuleles produced by guitar companies don't compare with the ukulele specialists, there are a few pleasant surprises out there. All around, though, the quality of ukes has improved. It's a great time to be a player. The only down-side is that vintage ukes have gone up in price thanks to the popularity of the instrument.

At this time, it looks as though the market for ukulele is still very healthy and growing. We can all enjoy it for some time to come.

## what's inside...

p3. Ohana CK-28 Review  
p5. Craig Brandau Interview  
p10. Weather or Not  
p11. Showing Off - get discovered  
p14. Luthier Spotlight Eric Vossbrink  
p17. Buying A Custom-Built Uke  
(Whiskey Hotel Instruments)

P19. Devotion - Ukulollo CD Review  
p20. Builder's Corner  
p21. In Memory of MusicGuyMic

p22. Club Listings  
p34. What's Happening  
p35. Online Resources



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## Ohana CK-28

I received an e-mail from Steph at Ohana Ukulele. She asked if I'd like to review the new CK-28, a limited edition Dias reproduction model in concert-scale. My response was enthusiastic, as usual, and within a few days, UPS was at my door handing me a box from Ohana.

The CK-28 is a beautiful instrument. This concert-scale ukulele is made from solid mahogany all around. The body is trimmed in rope binding top and bottom.

The same rope pattern runs the length of the neck and headstock-- just like the original Dias vintage uke that inspired this one.

You can see in the bottom picture on the right that Ohana placed their logo decal on the backside of the headstock rather than disrupt the vintage look of the instrument.

The sound hole has a rosette encompassing it that has the same rope inlay pattern found on the binding and up the fretboard and headstock.

The uke has a rosewood fretboard and bridge with a bone nut and saddle. Gotoh friction pegs keep the uke in

tune whether it's played with energy or it sits in its case unplayed for a few days.

There are times when I prefer friction tuners. When it comes to vintage re-issues and reproductions, I give them a hardy thumbs-up. Geared tuners would not look right on a Dias copy, in my opinion.

If you get annoyed with friction tuners, take heart in the fact that you are not alone, but, it is possible to get used to them and even like them once you do get the hang of them.

I keep a small Swiss army knife in the case to tighten the tuners when they need a little adjustment (pretty frequently). My tuners don't slip because I keep them tight. I may put Gotoh's new planetary geared tuners on this uke. I think that most players would be willing to pay more for the uke to get the planetary geared friction tuners as an option. Hint... Hint...

The CK-28 neck is a shallow "C" shape that fits in my hands really well. Placing my thumb on the backside of the neck, the uke is easy to play and barre chords take no effort at all.

Looking over the sample uke



that Ohana sent me I find no cosmetic flaws of any kind. The fit and finish are superb. There are fourteen frets on the neck and they are dressed beautifully. I like having two extra frets on the concert version. The soprano-scale uke (SK-28) has a twelve-fret neck.

For long-fingered players, the concert model gives you a little





more room for ease of playing.

The CK-28 has a fast-action neck. It's perfect for my taste. I play a combination of strumming and finger-picking and this uke's neck feels great. I also love the fact that the fretboard butts up against the body and does not lay on the sound-board. A fretboard can get in the way of finger-picking

when it sits on the sound-board and it does inhibit vibration a little bit.

I played this uke at a family Thanksgiving Day gathering and several people commented about its volume. The CK-28 can hold its own in a jam session-- it won't get buried in the mix. It doesn't over-power the vocals, either.

I like the balance of this uke when I am playing it. The build is light, but not flimsy. If this instrument had geared tuners it would feel top-heavy.

There is so much to love about the CK-28 --yep, Ohana has another winner here.

I love the look, first of all. The vintage style really appeals to me. The tone is sweet and the neck is superb.

I love the binding and the headstock. I think the decal on the backside of the headstock makes sense and looks classy.

The binding is nicely cut and even. Every seam of the body is flawless. The finish has neither spot, nor blemish. This is excellent workmanship.

The uke arrived at my door well-packed and safely tucked into a tweed vintage case. Again, I love the look.

The CK-28 has been in my hands for a couple of weeks. In that time, it has become my go-to ukulele. Given the number of ukuleles I have played and have at my disposal, that says a lot.

The gift buying season is upon us. If you are looking for something special for yourself or your ukulele playing loved ones, look no further. The CK-28 is affordable, beautiful, and a winner all the way around.

I know which instrument I'll be playing at my family's Christmas Eve festivities this year.



## CRAIG BRANDAU ELEGANT STYLIST OF THE UKULELE

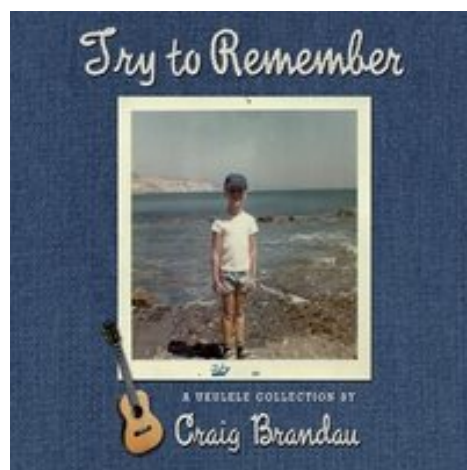
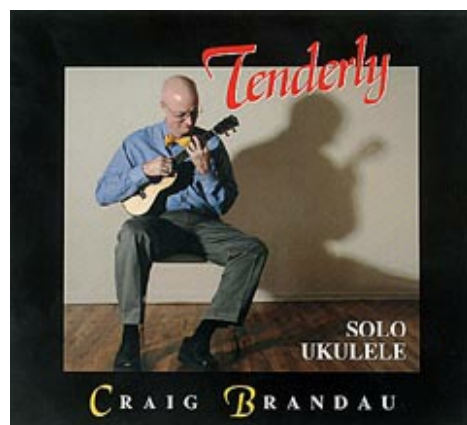
by Austin Kaiser, Ph.D.

Craig Brandau is one of the rising stars in the ukulele world. He is a virtuoso in the tradition of Lyle Ritz, Ohta-San, and Benny Chong, creating finely crafted arrangements of standards which he performs with elegance and impeccable technique. Unlike Ritz, Ohta, or Chong, however, Brandau began as a guitarist and only took up the ukulele after years of work on his original instrument. He even attended the Guitar Institute of Technology. Like so many ukulele converts, his encounter with this small Hawaiian instrument was a turning point in his musical life.

Brandau encountered another musical turning point when he began to study with the legendary guitarist and teacher Howard Heitmeyer in 1990. At the time, Brandau was still playing the guitar, but he has made extensive use of Heitmeyer's techniques in his ukulele playing. Both of his albums, *Tenderly* (2009) and *Try to Remember* (2011), feature arrangements for ukulele by Heitmeyer. The former also features an original composition that Heitmeyer wrote for his

student entitled "Craig's Waltz." Heitmeyer is not a household name, but he was a major session player and an influential musical mentor to several notable musicians, including jazz guitar great Howard Roberts (whose playing was, in turn, a major influence on Lyle Ritz). In one interview, Roberts vividly recalled Heitmeyer's extraordinary work ethic and thirst for musical knowledge. When Roberts met Heitmeyer, the latter was a complete unknown, just recently discharged from the Navy after World War Two. He was living in Phoenix and honed his craft with remorseless discipline. He even read books about arranging while eating meals in restaurants. Never had Roberts met a more knowledgeable and dedicated musical mind. Heitmeyer brings a lifetime of musical experience and expertise to the arrangements he creates for Brandau.

Brandau freely acknowledges the musical debt that he owes Heitmeyer. In the process, he may even undersell his own talents as a player/arranger. His volume of chord solo arrangements for tenor ukulele includes some excellent



arrangements by Heitmeyer, but Brandau's are equally as inventive and challenging. The book is clearly a labor of musical love. It's also a major addition to the ukulele repertory. In addition to his musical talents, Brandau is also a trained historian and teacher. We are excited to share his story with the readers of *ukulele player*.

**Q:** I know that you were a guitar player before you started playing the ukulele. What is your musical background? How proficient did you become on the guitar?

**A:** All of my musical background comes from playing guitar and ukulele. One of the very few regrets I have is that I didn't learn to play a band instrument nor how to sightread music as a child. However, I did

start playing guitar when I was nine and learned basic chords, strumming, and some fingerpicking that I still use today.

It wasn't until I was in my early twenties that I got serious about learning music theory and really working on my chops. I was lucky to have a couple of influential teachers and after being discharged from the Navy, was able to attend the "Musician's Institute (G.I.T.)" in 1983 where I learned the basics of jazz theory and then continued with a year of counterpoint instruction at a community college. However, theory is just that "theory" it's useless unless one can apply what one knows. It wasn't until I began working with Howard Heitmeyer that the knowledge I had began to slowly gel.

I'd say I was a proficient guitar player, meaning, I could sit in with various bands or musicians, but my heart was in chord melody and my ability for it did not evolve for quite some time.... Actually, I'm still waiting! I'd say that I'd hit my zenith after working with Howard for a few years.

**Q:** Do you play any other instruments apart from ukulele and guitar?

**A:** Nope, guitar and ukulele are it. Actually, the only time I play guitar now is when I have to, meaning, for my studio work, etc. I'm too cheap to pay someone else to come in and play background parts.

**Q:** How did you become acquainted with Howard Heitmeyer? How did he transform your approach to music? Does he play uke himself?

**A:** After my tenure at G.I.T. and trying to somehow "make it" in music playing in Los Angeles, I hit a wall, of sorts. I'd always loved Joe Pass's Virtuoso albums and admired many of the classical guitar-based players like Laurindo Almeida, Jose Feliciano, Earl Klugh, and Chet Atkins. I liked how their music was self-contained. These players didn't need to have a band in order to sound really good. As you may know, a band can be like a bad marriage at times with all of the drama and egos. I just wanted to play really well and make beautiful music. I eventually called "McCabe's Music" here in Santa Monica and told them of my quest— how I was looking for someone to teach me how to play jazz chord melody standards on a classical guitar. They gave me Chris Carson's number (Johnny's son), whom I gather is a fine classical guitarist. We set up lessons and just as I was getting ready to leave for Malibu, Chris called me on the phone and said that he thought Howard Heitmeyer would be a better fit for the style of music I wished to play. So my journey with Howard began in 1990 and continues to this day.

It is nearly impossible for me to describe how Howard has transformed my approach to music. I think most of my learning has come through a

sort of osmosis— hearing and playing his pieces. His influence became crystal clear when I picked up the ukulele and began making arrangements on my own. I could hear Howard's musical voice in how I was constructing the chords around the melody lines (for example: "Here, There and Everywhere," "What Are You Doing the Rest of Your Life," and "Black Orpheus," from my "Tenderly" CD). You can only imagine how happy I was when Howard agreed to work with me on the ukulele. Howard does not play the ukulele. I once asked him if he'd like me to get him a ukulele. His response was, "The notes on the ukulele are the same as they are on the guitar, but starting at the fifth fret?" I replied, "Yes." He turned his head and gave me an impatient glance and said, "Then I don't need a ukulele."

**Q:** What was the catalyst for your conversion from guitarist to ukulelist? Did you have to cast aside any pre-conceived notions about the ukulele before you could commit yourself to the instrument?

**A:** Actually, the ukulele had never really entered my mind until my wife, Cali Rose, and I were on our first flight to Hawaii (1994) and I read an article in one of those in-flight magazines about Lyle Ritz. The plane also happened to have a sample of Lyle's playing in my headphones. I couldn't believe it was a ukulele I was hearing! It sounded so guitar-like and I enjoyed his jazzy style, phrasing, and tone.

A few years later I hit another musical wall. Due to work, etc. –I didn't have enough time to really practice the guitar.

Howard's arrangements are difficult, to say the least, and need to be played over and over. Thus, practicing became a negative cycle. I was upset that I wasn't playing as well as I could and became too frustrated to practice. Eventually, and I'm not sure exactly why, the idea of the ukulele floated into my head. This was in 2001. I somehow found the Fleamarket Music webpage and became active on its bulletin board. Soon after, I purchased a natural tenor Fluke with plastic fretboard. I quickly upgraded the instrument with a rosewood fretboard so that I could play using a wound low G tuning without damaging the ukulele. By this time I'd hear Ohta-San play and fell in love with his arrangements and purchased his purple "Ukulele Masters" book. This is where my inspiration came to using a low G tuning.

Part of me wishes that I'd kept that fluke, but I literally wore out the frets! I have half-jokingly told Jim Beloff that I played that ukulele so much, I gave the fretboard a radius! I ended up giving it away via the Fleamarket marketplace board to someone who wanted to learn how to do fret jobs.

**Q:** I know you are a veteran. What was your job in the Navy? Did you play guitar in your free time?

**A:** I was a corpsman and enlisted in 1979. I was 22 and had already begun to really learn to read music, etc. After boot camp, I was stationed on a ship for 6 months (never left the harbor), then at dispensary on a naval base. Since I'd always wanted to travel and go to Japan, I volunteered to deploy with the Marines so I could go to Okinawa. Wherever I went, my guitar was with me, even on ship!

One of the most beneficial experiences I had was playing in several country bands while in Okinawa. There was a military club circuit spanning the entire island. My friend and lead guitarist, R.C. Smith ("Smitty"), owned a car and we played two-three nights per week on various bases. Though I was mostly playing rhythm, it was a great experience. I even played bass on a few gigs! Like the axiom states, "One hour on stage is worth ten hours of practice in one's bedroom." The gigs were four hours long and I was playing a solid-body Ibanez guitar that was heavier than a Les Paul! The damn thing nearly broke my back, but I wish I'd kept this guitar. It sounded and looked great. This was back when the Japanese companies were getting sued for making exact replicas of the American classics at 1/4 of the price. My friend Smitty purchased George Benson, Joe Pass and Lee Ritenour ES335 guitars, all made by Ibanez. I wish I'd done the same. While there I did purchase an Ibanez classical guitar that I still own today and used on my Try to Remember

CD. Honestly, it's not a great guitar, but does the job and is now like an old friend.

All throughout my time in the Navy I dreamed of going to G.I.T. and began working with materials they'd sent to me after I submitted an audition tape. I'd write out scales and chords in all keys and tried to piece together some jazzy sounding progressions. I also discovered a dual-cassette tape recorder. I'd never seen one of these in the states and began making songs with overdubs.

**Q:** I know you were nearly killed in a car accident while in the Navy. Did it have any long-term affect on your development as a musician?

**A:** I'm not sure what you or your readers were like in their 20s and single, but I was a chimpanzee! I was stationed in Okinawa and loving it! I even extended my time in the Navy in order to stay longer on the island.

A good friend of mine had purchased a car, something one really didn't need due to the abundance of taxis, unless they were driving long distances. Anyway, we were out drinking and though I wasn't the driver, I was foolish-drunk enough to get into a car with a driver who was a drunk as me. While making a turn, a speeding car smashed my door, pushing me over far enough that the shifter column broke my friend's left leg. I fractured my left femur and suffered numerous other injuries as a result. Within a few



months, I was released from the Navy with an honorable medical discharge and provided with educational benefits I would have otherwise not received. Musician's Institute was listed as a vocational school and the Veteran's Administration recognized the school as a valid option for my rehabilitation!

I laugh at this now because we all know the great benefits and job security being a guitar player in L.A. provides! Regardless, this incident had a huge impact upon my music and life. I was eventually able to continue my formal education, several years later, and attend UCLA where I earned both B.A. and M.A. degrees in history.

**Q:** Who are some of your favorite ukulele artists? Who are some of your favorite guitarists?

**A:** Benny Chong is my hero! He's so good, I wonder if he's the same species as you and me. Of course I love Ohta-San and Lyle Ritz. Guitar players: I listen to a lot of Laurence Juber and see him perform live almost every year. As previously mentioned, Joe Pass, Laurindo Almeida, Jose Feliciano, Earl Klugh, and Chet Atkins. I also like George Benson and some Pat Metheny. I listen to David Russell, classical player. He's my current favorite of that genre. As you can tell, my tastes are eclectic and it is impossible for me to list them all.

**Q:** Were you obsessed with the uke after you began playing it?

**A:** Yes and how! Actually, this is a better question for my wife, Cali Rose! Once I made the switch, the conversion is total and complete. There are so many reasons why I love the ukulele. First and foremost, it fits my musical ear better than the guitar. I can figure songs, melody lines, etc., much quicker. I also like its size! As Lyle Ritz says, "...[the ukulele]... just fits."

Cali is an extremely talented and long-time working musician. She picked up the ukulele shortly after I did and it has become imbedded into her musical DNA. I also should mention that early on in my ukulele playing, while visiting Oahu, I met Noa Bonk, John Kitakis's stepson and master ukulele builder for Ko'olau ukuleles. Noa is a nice introverted fellow (like me). I told him what qualities I was looking for in a ukulele and he "got" me. This was in 2001 and now six custom ukuleles later (Cali owns two), his instruments allow me to create the sound I crave.

**Q:** What is the L.A. music scene like for a ukulele player? I hear lots of ukes on TV commercials these days. Have you done any session work?

**A:** Session work?!?! LOL! Just last week and totally by chance, I met one of the few remaining session work guitar players while at an outdoor concert. For the most part, session work is dead and even if it wasn't, the competition would be fierce. ProTools and the like have decimated this part of the

industry. My teacher, Howard, who was doing session work throughout the 1950s and early 1960s, told me of a union meeting he had to attend where the musician's union had to rent out the Shrine Auditorium in order to accommodate all of their players! Those days are long gone.

While I was attending G.I.T. in the early 1980s, Tommy Tedesco was still able to eke out a living due to his monster-like sight-reading and interpretation skills. During a workshop he stated then that the chances of becoming a studio guitarist were the same as a ten-year-old boy making it into professional football.

A direct answer to your question is, no. Also, the ads I hear on TV and radio with ukulele are very simple strum patterns any studio guitarist could replicate.

**Q:** What are your long-term goals as a player and performer/arranger?

**A:** My weakest link as an artist is my lack of live performance. Getting gigs in L.A. is so hard. Even open mics are disappearing. However, Cali and I are getting more festival and workshop gigs. Cali is a great teacher for beginners and has two extremely full classes she teaches every week through our local senior center.

My immediate goal is to learn as many and as much from Howard's arrangements while he's still alive. Fortunately, at almost 91, he's going strong,



but one never knows how long this will continue.

My long-term goal is to continue what I'm doing: playing, publishing and performing. Breaking even, financially, would also be nice! I have another five years before I can retire from my school district and hope we have enough saved so that I don't have to continue to work.

**Q:** When can we expect your next album?

**A:** I'd say that your guess is as good as mine! They're very expensive and, as you know, people are not buying CDs like they used to. Our recording studio is literally across the street from where we live. Once I get a couple of songs ready to record, I schedule studio time. I've currently got four in the can, but am not sure, once I get a total of ten or so, if I'll release them as singles via CD Baby and iTunes or do a traditional CD.

**Q:** Your volume of jazz chord solos for ukulele is absolutely superb. How did you develop this book? Do you plan to do more in the future?

**A:** Thank you for the kind words! It was a labor of love and dedication to Howard. When I first started posting videos of Howard's and my arrangements, I'd get request for tablature. As you can see, both Howard and I put a lot of effort into these arrangements and I just didn't want to give them away. Moreover, I'm a believer

in doing things the legal and proper way. This way, I don't have to worry about getting sued. This led me to have a dialog with the people at Hal Leonard, which resulted in my book.

The choice of songs came as a result of two factors: My previously recorded songs, and which ones of the selection did Hal Leonard have the permission to publish. I've had requests from fans/followers to publish the sheet music to everything I've recorded, but this choice is out of my hands. I'm a very small fish in a huge ocean. Also, I haven't written out all of the songs.

As you may have deduced, I'm the one who pays for the recording (\$100.00 per hour) and to have the CD made. I write out the sheet music with the same detail and software program (Sibelius) that Hal Leonard uses. I also only get paid a flat fee for my time: I receive no royalties. Even with these expenses, I still would like to continue to publish. It's nice to know that Howard's work will be remembered and I really enjoy this process.

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I'd like to thank both the author, Austin Kaiser and Craig Brandau for taking the time for this interview.

Austin has contributed several articles to **ukulele player**. We look forward to more great articles and interviews in the future.



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# Weather or Not

It's December and snowing in Mid Ohio (at the time of this writing).

With the holiday season upon us, many families get together for gift exchanges and parties. For many of you reading this magazine, that means travel to and from festivities in cold weather. If you plan to bring along a ukulele, especially an expensive Hawaiian-built instrument, how can you protect it from the cold, dry winter air?

You have a few options.

Taking the extra time necessary to warm up your car and clear the windows before getting your ukulele and throwing it in the back seat is a good idea.

Make sure that your uke is in a case and that the case is kept in a warm place inside your home. If you cannot warm up your car, at least the warm uke case will help keep the uke safe while your vehicle slowly warms.

When you arrive at your destination, allow your uke to adjust to room-temperature before playing it.

## ***For winter storage...***

Never store your ukes in direct sunlight or in the heat from a register or radiator. Maintain proper humidity (50 percent relative humidity is perfect).

Keep your uke in its case when you are not playing it. For cold weather travel, a laminated uke will be far less likely to crack and you can enjoy the season.



Greetings from Ohana Ukuleles. We offer hand-crafted ukuleles in a variety of models and price points. From Soprano to Baritone sized, made from quality woods including mahogany and selected koa from Hawaii. From traditional styles to vintage models, we have a unique product line for those searching for something exciting and original. Call us or check our web site for more info!

# Ohana Ukuleles

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# Showing Off

With the popularity of YouTube and other online video sites, anyone wanting to make a career for themselves in music should have videos online for everyone to watch. But, don't count on getting something for nothing.

Those few individuals who actually were "discovered" online sunk a lot of money and time into producing as professional-quality videos as possible within their budget.

You don't need a production team and editing professional to produce near-pro quality video recordings for posting on "movie" sites. Invest in video editing software, like Serif MoviePlus or Adobe Premiere Elements. Use a newer high-definition camcorder that works with an external microphone, and uses SD cards for storage. That will make importing video to your computer easy.

Shoot your videos on a stage set, not in some noisy venue, or Shoot outdoors in a quiet place.

Put some time and effort into your production. A record company will not work with an artist who is not willing to work hard to win an audience.

If you can build a following on YouTube, believe me, you will be noticed. Talent scouts are watching YouTube looking for new artists to sign. You might be next on the list, but, you have to earn the chance.



## Got Uke?



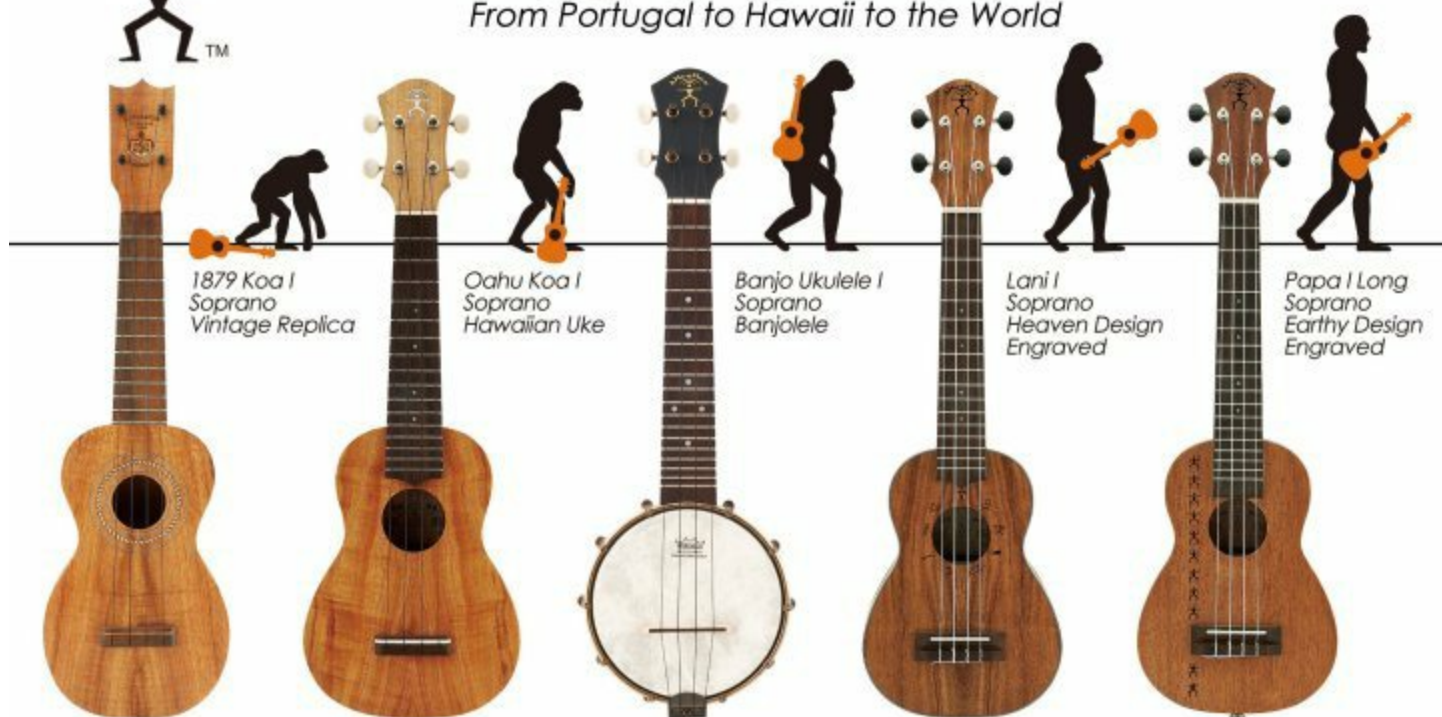
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## ERIC VOSSBRINK UKULELE BUILDER

A while back, we reviewed a ukulele from New Wave Ukulele. New Wave Ukes is owned and operated by Eric Vossbrink, formerly of Taylor Guitars.

What Eric brings to the table is professional luthier schooling and years of experience choosing raw materials for one of the world's elite guitar makers. Eric puts the same attention to detail into his own work.

The goal of this interview is to discuss how it all began and what the future holds for this up and coming star luthier.

**Q:** How long have you been a Luthier?

**A:** I have a certificate that is dated 1987 from the Roberto-Venn School of Luthery. At that time I was young, idealistic and had no idea what lay ahead. I had learned the basic skills of guitar building, but didn't create an effective outlet for my creativity and skill. Over time I had the opportunity to explore and expand on what I had learned and I really wasn't comfortable calling myself a Luthier until many years later.

**Q:** You started with guitars. How

did you get into the business?

**A:** I studied Forestry and music in college, but that was short lived. A friend's family owned a full line music store in Pasadena, CA and offered me a part time job helping out with instrument rentals for the new school year. A semester later the forestry program was shut down due to lack of interest I guess, all I had left was music. One day at the store, the guitar teacher pulled me aside and said "It's time you learn to re-string a guitar" that started the ball rolling.

**Q:** You worked for Taylor Guitars. How did you land that gig?

**A:** In the winter 1989 my then-fiancé was attending SDSU and I was working in North Hollywood at Valley Arts U.S.A. (pre-Gibson, Pre-Samick) I spent weekends driving from L.A. to San Diego and it was I was at the winter NAMM show in Anaheim and happened upon the Taylor Booth. I had heard of them but never took any time to get to know the brand. tall gentleman came up to me and introduced himself as "Bob." We struck up a conversation about the instruments, building guitars and



I that I was interested in moving to San Diego for some obvious reasons and if there was a chance something came along, please keep me in mind.

A few months later Bob gave me a tour of the factory on Abraham Way in Santee. In June He called me and offered me an entry level position in the mill at the factory. I jumped at the opportunity and the rest is history.

**Q:** Did you go from Taylor straight into your own shop?

**A:** No, when I left Taylor I wanted nothing to do with guitars, music or Luthery. I had gone to work for a small guitar shop, but left a large factory. I had set out to make guitars and craft an art form that was very personal. In the end, I was managing a department with seventeen employees, business trips, and had very little to do with guitar building. I realized that the factory was not going down the

path I wanted to walk, so I took the fork in the road and I became a stay-at-home dad to twin girls. This required a completely different set of skills than I had been working on for the previous decade. When the kids were old enough I took a job setting drape in hotel ballrooms for special events. It was a very creative and constructive outlet for me. When the hours and commitment became more than I thought it was worth, I returned to full time parenthood and hung out a shingle doing small guitar repairs from my shop.

**Q:** You played musical instruments as a kid, can you give us a little history of your musical background? Flute? Woodwinds? Guitar?

**A:** There was a time when California schools taught music as a part of the curriculum. Good thing for me, because in the long run it was the only subject that kept me going at school.

One day in the 4<sup>th</sup> grade, the high school band made a trip to our elementary school to recruit members for the school band. I was drawn to the flute for one reason and one reason only... Ian Anderson. My musical formative years were spent listening to my older brother's vinyl record collection and when I heard him [Ian Anderson] playing the flute I was hooked. In time I honed my musical skills to earn second to last chair in the school band. I was probably the most committed and worst flautist in

the history of the school, but that didn't stop me. I picked up the alto saxophone and made some skillful musical jumps, joined the jazz band and became just slightly cooler in the eyes of my peers. Guitar was not far down the road.

**Q:** When did you take up ukulele?

**A:** I'm not a ukulele player at heart; I'm a guitar player that can play the ukulele. Back in 2003 Casey Kamaka sent my daughters' a pair of Kamaka HF Sopranos. So it was then I started "playing" the uke. As ukulele music became more sophisticated I incorporated the guitar playing techniques I had developed over the years and started playing the uke in a similar manor. I realized that the instrument had more potential than the "Hawaiian Turnaround in F".

**Q:** What differentiates you from other luthiers when it comes to your guitar and ukuleles?

**A:** Making acoustic instruments takes an amount of intuition and feel. I spent a decade creating parts for guitars that were made to specific dimensions and tolerances. That was fine and necessary for a production atmosphere, but every piece of wood is different. In my time at Taylor I graded, ran my hand over truckloads of guitar wood. Over time I developed the skill to "Feel" how it would sound in the end.

When I'm working on an instrument, in order to coax the

best tone from a top, you need to employ some feel. When I sand a top to thickness or before I bend sides I flex, feel and get an idea as to how the material will react under string tension. I spend a lot of time doing this with my eyes closed. Feeling, flexing and running my hand over the surface to achieve the tone I'm trying to achieve.

Feel is no more important than when I'm carving a neck. Scrape, rasp, sand, then close my eyes and feel the shaft and heel. I can feel more than my eyes can reveal.

**Q:** What woods have you used in building your guitars? And your ukes?

**A:** I like the traditional guitar woods, Rosewood, Figured Maple, Mahogany are my goto woods. I use ebony and rosewood for fingerboard and bridges. I did make a uke from Black Limba that was very well received. Similar to Zebrawood but more striking I think.

**Q:** Have you ever thought about teaching luthier classes?

**A:** Never taught a class, but I did give a talk at the Roberto-Venn school years ago about wood selection. In recent months I have been thinking about taking on an apprentice. I like the idea of spreading the knowledge in a long term fashion. Week long or weekend classes give a great exposure to the art, but in the long run, you can't learn this in a weekend, or year or even five. With the onset



of the kit guitar/ukulele, a sub culture of pseudo instrument builders has come along. Not that there is anything wrong with that, but I think it weakens the art of Luthier. It's a "Paint by Numbers" approach to instruments and in the end the builder may have a guitar, mandolin, or uke but have a false sense of what it takes to actually "make" an instrument.

**Q:** When you design a uke, do you have a particular "goal" in mind? Do you model your work after a particular luthier from the past? Do you ever mimic the work of another luthier?

**A:** I like to start by thinking of what kind of tone I want to achieve. I make modest instruments that are humble in stature and appearance. You could easily spend less money on an instrument made from killer laminate made overseas, but all you would get is a nice looking instrument. My priorities are tone, playability and appearance... in that order. I equate it to seeing a beautiful woman at the bar, you walk up, buy her a drink or two and then realize that she looks great on the outside, but there is nothing inside. It's a short lived relationship and in the end, it's the same way with instruments. That's not to say that I don't have an affinity for beautiful wood, but using it in the proper application is necessary. Very rarely can you find the beautiful creation with all the right stuff on the inside.

**Q:** What other types of woodworking projects have you

done?

**A:** I have done a number of wood turnings that include bowls and cups, but my favorite thing to turn on the lathe is Yo-yo's. I've won awards for my turnings in the Design in Wood competition here in San Diego. I've also made letter and keepsake boxes even made a solid koa urn for a friend.

**Q:** Do you still make guitars?

**A:** I haven't made a guitar in a while now; however I am working on a short scale acoustic guitar for a Local Reggae artist HIRIE. She finished up a U.S. tour in November and played "Lucky" the ukulele that was reviewed last year in Ukulele Player Magazine. I have a number of guitar sets sitting on a shelf in my shop waiting for their fateful day. Guitars are my first love. I still pick one up every day and play it.

**Q:** Have you made any basses?

**A:** The short answer... No! And I don't really have the inclination to either. I have played uke basses and decided for myself that it's more about the string technology than the uke itself.

**Q:** Have you tried any other musical instruments?

**A:** I have played the harp for a number of years now. It's a great instrument to play blindly and not as hard to learn as I thought it would be. I even thought I would build a harp down the road a piece. That wood is sitting on the shelf

aging for when I'm ready.

**Q:** Do you have any future goals you'd like to share with our readers?

**A:** I love music. There hasn't been a scale invented that could measure my love for music. It is at the core of what I do. As amazing as some people think what I do is, I am more moved by the music that is created on my instruments. My goal is to put instruments in the hands of musicians that will put them to work making music.

---

I'd like to thank Eric for taking time from his busy schedule to give us this interview.

Right now, New Wave Ukulele is updating its website and social media sites. You can find New Wave Ukes at this URL:

<http://newwaveukulele.com>

Blog:

<http://newwaveukulele.wordpress.com/>

On Facebook:

[www.facebook.com/NewWaveUkulele](http://www.facebook.com/NewWaveUkulele)

On Twitter:

<https://twitter.com/newwaveukulele>

We reviewed a New Wave Uke in a previous issue of this magazine and also posted a video on YouTube. Here is a link to the video review:

<http://www.youtube.com/watch?v=3PsS3766Pr8>





## Buying A Custom-built Uke Whiskey Hotel Ukulele #001

By Marion Koleski - Editor At Large

Six months ago, the idea of buying a custom-made musical instrument was overwhelming and, quite frankly, intimidating. Why wouldn't it be? I have heard so many tales of being on a waiting list to get on the waiting list, egregious build errors, shockingly poor communication and lousy customer service— all for ukuleles that cost more than my first three cars put together!

At times it seemed as though the hassle was part of the initiation to possessing a custom instrument musical hazing, if you will. A custom build seemed like a daunting proposition, undertaken by the brave, the wealthy, and possibly the slightly foolish.

Let me be the first to say I was wrong. I'm now the proud owner of a truly one of a kind custom ukulele that was hand crafted from tip to tail.

Wayne Hayward of Whiskey Hotel Instruments made this custom build a painless process for me. While this was his first ukulele, Wayne is experienced with guitars, mandolins, and violins. He was just as excited

about the build as I was!

Inspired by round-bodied Camp Ukes of the twenties, the body is round but slightly oversized at ten inches for a bigger sound. The flame maple neck, back, sides, and sitka spruce soundboard all share a reddish sunburst stain to add to the slightly rustic feel.

This is a well-balanced, but intentionally heavy build, as I have two adorable nieces who love to play with Auntie's instruments! Just because it's custom doesn't mean I want to freak out if a toddler touches it. I also requested a thicker than standard neck to give me better leverage for bar chords. This uke boasts the fastest action in my collection.

To compensate for the large body, the head is also slightly oversized for a balanced look. We went with amber Gotoh UPT tuners, for their smooth tuning and no-ears profile. The most personal touch on this instrument is the rosewood daisy inlay and the custom "leaf" bridge. If you follow the stem down, the inlay around the pickup can be seen as a

flowerpot.

The brightness of the maple and spruce combination is balanced by the larger body's depth of tone. The sound was called "harp like" at a music workshop, which sounds just heavenly to me! String selection has been interesting, and is still in progress. The sound of wound octave C and A strings stands out in a crowd of ukuleles, which is great when leading my local uke club. I'm now experimenting with non-wound octave C and paired A for a less obtrusive, even mellower sound. The Aloha Twin Spot pickup doesn't get a ton of use, but it provides a nice natural sound on the random open mic night.

As it turned out, all my worries were all for nothing. The price tag didn't have a comma in it. It was done in just a few short months. I was able to visit the workshop, and Wayne sent me texts and photos of the various stages of completion. Because he is a one-man operation, I wasn't paying for a "big name" only to have the real work done by an intern. The finished product is near impeccable.

Marion Koleski leads the KalamazUkes Ukulele Club in Michigan

Wayne Hayward can be found at the following URL:

[www.whiskeyhotelinstruments.com](http://www.whiskeyhotelinstruments.com)

-----  
Pictures are on the next page.  
Thanks for a great story Marion.



Whiskey Hotel Ukes #1  
(yes, this is the very  
first one ever made).  
It belongs to the  
author, Marion K.

Read all about it on  
the previous page.

At the end of the  
article is contact  
information so that  
you can talk with  
Wayne Hayward  
about building your  
custom-made uke.



## Ukulollo - Devotion

Lorenzo Vignando, also known as "Ukulollo" has produced another great collection of songs in this CD titled "Devotion" and available now.

Here's the song list:

1. Lila
2. Attraction
3. Ocean
4. The Race
5. The Earth Under My Feet
6. Keep the Secret
7. Anything Goes, I'm Down
8. Lolloby
9. Nobody Asked Your Opinion
10. Armstrong
11. Distant Bliss
12. So Early, So Late
13. You'd Have An Angel

"Lila" starts with "My Dog Has Fleas" (gCEA). After a short intro the vocals come in. The beat is strong with a solid chunk. Nice vocal surprise (harmony).

"Attraction" starts with talk... "I don't think quality exists." AH, but it does in this album. The instrumentation is quite good and the commentary is thought provoking. I like it.

"Ocean" jumps right into the verse. This song has a strong rhythm in it and a vocal crescendo.

"The Race" starts with hens and a clucking rooster. The song

then jumps into a vintage sound vocal. The song is about the pace of life, acquisition of things (consumerism). The song teaches that LOVE is what is really important. Love others and love will come to you.

"The Earth Under My Feet" begins with a great little intro. This song tells a story of love and a decision to follow someone. Listen closely. I have a feeling it is an experience, not a story.

"Keep the Secret" Nice vocal harmonies and nice little intro. Sara Bertolucci is a good addition to the project. Nice.

"Anything Goes, I'm Down" has a nice moody feel to it. I really like the rhythm. Irene Greco is featured on this song. It has a great easy harmony to it. I just love the mood.

"Lolloby" starts with a whisper. I love the way the music starts. I also love the flute. This song is moody.

"Nobody Asked Your Opinion" I don't know what to make of this song. It is thought provoking. I get the feeling that it is a criticism toward the artist, perhaps a self-criticism. Either way, music is a business and when the artist treats it as such, success is

much easier to find. This song is full of the emotions that many artists have felt at various times.

"Armstrong" is a dreamy song. I can't place the imagery. It has images that seem to come from childhood, old movies, and comic book heroes.

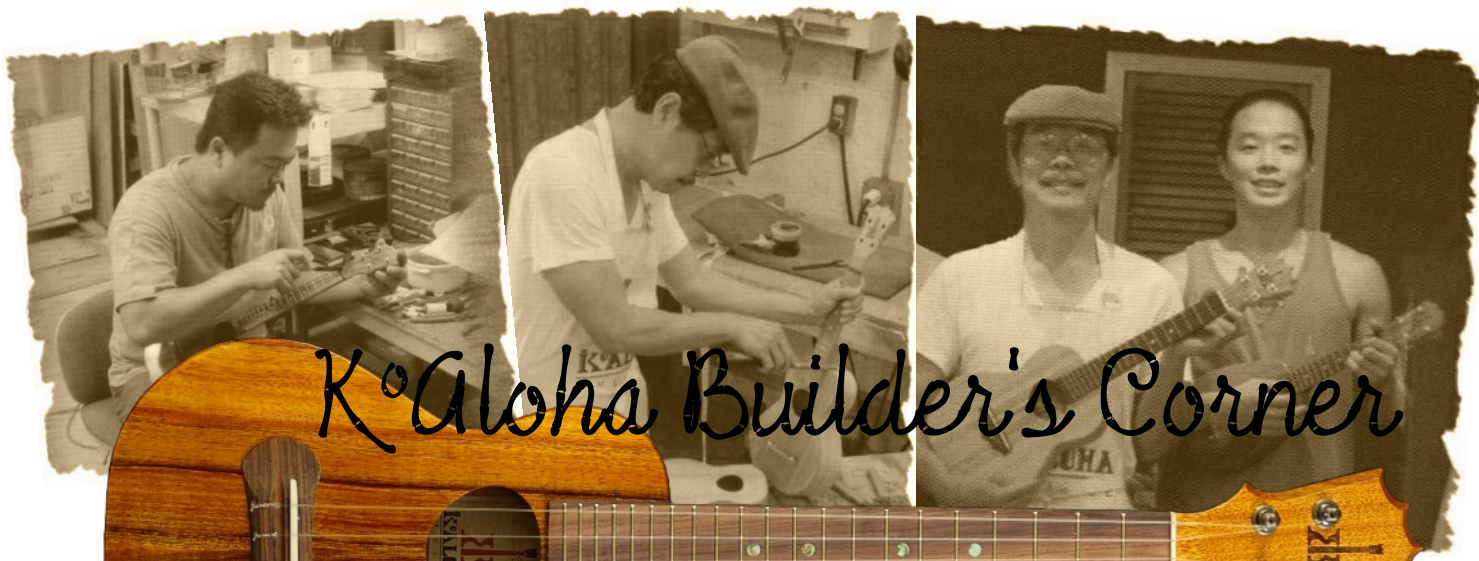
"Distant Bliss" is an upbeat song with a combination of fast strumming and finger-picking. This song features "Ukulele" Bartt Warburton.

"So Early, So Late" is a song of longing. It is a song of reflection. It mixes what sounds like a radio broadcast intertwined with the music-- cleverly produced.

"You'd Have An Angel" starts with aq chipper flute and uke combination. Irene Greco takes the lead vocal. This is another contemplative tune.

This project was filled with good songs that all make you think. Sometimes it is hard to interpret whether the music is about the artist's life or someone else, or both. Either way, there are songs written to make a statement and many who listen to the lyrics will have shared those same feelings at one point or another. Well done.





## Q&A

Send your questions via email:  
[Uke-maker@tricornpublications.com](mailto:Uke-maker@tricornpublications.com)

Have a question about ukulele construction?  
Tonewoods? the difference between curly koa  
and straight grain? ukulele setup? or the care  
and feeding of your uke...

Even if your ukulele is not a KoAloha, feel  
free to ask.

The Experts at KoAloha Ukulele will be  
happy to answer your questions in coming  
issues.



MusicGuyMic passed away in late October (2013).

MGM had been having health issues for a long time. He had to close his EBAY store and for a time he stopped working completely. Later, he resumed working with another brick and mortar operation in the Islands.

Many of you bought your first ukulele from MGM. He was always quick to respond to customer needs and he never stopped smiling. He will be missed.

Thanks for everything  
MusicGuyMic.

~Mickey Maguire  
ukulele player





# Ukulele Club Listings...

If you would like to list your club here, submit contact information at this website:

[http://www.tricornpublications.com/uke\\_player.htm](http://www.tricornpublications.com/uke_player.htm)  
 or e-mail me at this address:  
[mickey@tricornpublications.com](mailto:mickey@tricornpublications.com)  
 We will add you to our list.

## USA

### Arizona

**Scottsdale Strummers, Scottsdale AZ**, Contact Pat McInnis  
 weekly daytime meeting, monthly evening meeting  
 email: [pat@azukulele.com](mailto:pat@azukulele.com)  
 website: [azukulele.com](http://azukulele.com)

#### Tucson Ukesters

Tucson, AZ Meet weekly - usually on Monday afternoon  
 Contact: Kristin Keller  
[twoazin@comcast.net](mailto:twoazin@comcast.net)

#### The Tucson Ukesters - performance group

Michael Crownhart - Group leader  
 Contact: [AzRedShoe@juno.com](mailto:AzRedShoe@juno.com)

#### Phoenix Ukulele Meetup

<http://www.meetup.com/The-Phoenix-Ukulele-Meetup-Group/>  
 4th Thursday at Dolce Video Coffee Bar  
 1025 E Camelback Rd, Phoenix, AZ 85014  
 Contact: Carolyn Sechler [carolyn@azcpa.com](mailto:carolyn@azcpa.com)

#### Phoenix Ukulele Meetup

Meeting weekly on Tuesday Nights at Cabin Coffee  
 Web site: <http://www.meetup.com/The-Phoenix-Ukulele-Meetup-Group/>  
 Email: [Tom@Kanikapila.us](mailto:Tom@Kanikapila.us)

#### Tucson Ukulele Meetup

First Friday and third Sunday each month,  
 weekly gatherings of smaller practice groups.  
<http://www.meetup.com/Tucson-Ukulele-Meetup/>



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<http://www.serif.com/>



# Ukulele Clubs continued

## California

### Fresno Area

[www.valleyukes.blogspot.com](http://www.valleyukes.blogspot.com)

### Nuked Ukes

We are in Auburn California. Welcoming players from all levels.

contact: Loyce Smallwood

[loy@foothill.net](mailto:loy@foothill.net)

[www.kahi.com/loyce'sblog](http://www.kahi.com/loyce'sblog)

### Ukulele Society of America

Contact: Richard Douglas

(760) 458-6656

300 Carlsbad Village Dr.

Carlsbad CA, 92008

[http://launch.groups.yahoo.com/group/ukulele\\_society\\_of\\_america](http://launch.groups.yahoo.com/group/ukulele_society_of_america)

### Ukulele Club of Santa Cruz

[www.ukuleleclub.com](http://www.ukuleleclub.com)

One of the Largest Ukulele clubs in America! Usually meets every third thursday at Bocci's celler in Santa Cruz, but check the website, cause it sometimes changes. Or email [Andy@cruzio.com](mailto:Andy@cruzio.com) for club information.

### Ukulele University

New uke club in the Sacramento, CA. Area. Meet 1st Thursday eve monthly

email: [stuherreid@yahoo.com](mailto:stuherreid@yahoo.com)

website: [www.ukeuniversity.com](http://www.ukeuniversity.com)

### San Jose Ukulele Club

Every second and fourth Tuesday in the month.

Beginner session at 6:30 p.m. Regular meeting from 7 to 9 p.m

We meet at the Fresh Choice Restaurant in the Almaden Plaza, at the intersection of Almaden Expressway and Blossom Hill Road, just off Hwy 85.

e-mail: [sanjoseukeclub@gmail.com](mailto:sanjoseukeclub@gmail.com)

### San Diego Ukulele Meetup Group

<http://www.meetup.com/San-Diego-Ukulele-Meetup-Group/>

We meet on the first Tuesday of the month at Lion Coffee downtown @ 6:30pm.

### "Ukulele Jam" hosted by Shirley Orlando.

Meets Thursday evenings at 6:30. All levels welcome. Music is contemporary, from tin pan alley to the beach boys, etc.

16852 Gothard St Huntington Beach CA 92647.

[shirthings@aol.com](mailto:shirthings@aol.com) or [encantada@cox.net](mailto:encantada@cox.net)

### Petalukes, Petaluma, CA

Meet every Thursday night, other times too. All levels welcome, music provided

Contact: [petaluke@comcast.net](mailto:petaluke@comcast.net)

website: <http://launch.groups.yahoo.com/group/Petaluke/>

### High Desert Ukulele Club, Antelope Valley, Ca



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**212-631-3501**

**[newyorkukuleleschool.com](http://newyorkukuleleschool.com)**

SINCE 2007

# Ukulele Clubs continued

[highdesertukuleleclub.com](http://highdesertukuleleclub.com) or email [highdesertukuleleclub@gmail.com](mailto:highdesertukuleleclub@gmail.com)

## **Canogahana Players**

every second and fourth Sunday, Noon to 2PM  
Guitar Merchant 7503 Topanga Canyon Blvd, Canoga Park, CA

## **The Pluckin' Strummers - A Los Angeles Ukulele Club**

<http://pluckinstrummers.wordpress.com/>

Meet: 2nd & 4th Saturdays of the month. 10:00–Noon (unless otherwise stated).  
Christ Church Griffith Park, Atwater Village 3852 Edenhurst, Los Angeles, CA

## **Turlock Uke Jamz, Turlock, CA**

We meet the second Saturday of each month.  
Details at: [www.turlockukejamz.org](http://www.turlockukejamz.org)

## **Palm Desert Strummers** (Palm Springs area, California) Tuesdays, 1-3 p.m.

Joslyn Senior Center, Palm Desert (non-seniors welcome!)

Contact: Wendy Alderson: [UkuleleWahine@yahoo.com](mailto:UkuleleWahine@yahoo.com)

Highland Pickers (Strummers, Players and Singers), meet Wednesday mornings  
at 11am in the Highland Senior Center, Highland, CA.

## **Colorado**

The **Denver Uke Community** has been bringing Ukemaniacs together since 2005, We meet each month on the third Saturday at Swallow Hill Music Association at 10:30am. All skill levels from beginner to "Wow that person ROCKS the Ukulele", we also play a wide range of music, from country, tin pan alley, Hawaiian.

<http://launch.groups.yahoo.com/group/UkuleleCommunityDenver/>

## **fortUKE @ Everyday Joe's**

144 South Mason, Fort Collins, Colorado

We meet the first Saturday of each month at Everyday Joe's Coffee House, 9:30 AM till about noon. Group strum, all abilities welcome.

## **Connecticut**

### **The KookeeUkies Ukulele Club of Southern Connecticut**

Visit our website on [meetup.com](http://www.meetup.com) for meetup dates and times.

<http://www.meetup.com/The-Ukulele-Club-of-Southern-Connecticut-The-KookeeUkies/>

### **Ukulele Club and The Four Strings Ukulele Band of Southern Connecticut,**

<http://www.orgsites.com/ct/uke-club/index.html>

[petejhnsn@sbcglobal.net](mailto:petejhnsn@sbcglobal.net)

## **Florida**

### **Tampa Bay Ukulele Society**

[www.meetup.com/tampabayukes](http://www.meetup.com/tampabayukes)

Check out the website for scheduled "meetups". This groups is very active.



# Ukulele Clubs continued

## Florida Ukulele Network

[www.FloridaUkuleleNetwork.org](http://www.FloridaUkuleleNetwork.org)

F.U.N. has meet-up groups in Broward, Palm Beach, and the Space Coast

## Georgia

Da Kine Ukers, we meet every Thursday nights from 6:30 - 8:30

pm. Location: American Legion Post 251, 2760 Duluth Hwy. (120), Duluth, GA.

Contact: Wally Choi, 517 Paden Drive, Lawrenceville, GA 30044

Email: [wchoialoha@msn.com](mailto:wchoialoha@msn.com) Website: <http://www.dakineukers.com>

## Hawaii

[UkuleleClubofKona.com](http://UkuleleClubofKona.com)

meets Wednesday evenings from 6 to 8 pm

Keauhou Shopping Center, 7 miles south of Kailua-Kona, Hawai'i

## Illinois

CHUG - CHicago Ukulele Group

We have our monthly Chicago Uke Jam the 3rd Saturday of every month.

Please contact Henry at [Henriness@gmail.com](mailto:Henriness@gmail.com)

Oak Park Ukulele Meetup Group aka The Harrison Street Ukulele Players.

Every 3rd Thursday, 6pm-8pm @ Wonderwall Music Shoppe & Emporium

325 Harrison St, Oak Park IL 60304

All other Thursdays, 7pm-9pm @ Eastgate Cafe, 102 Harrison Street Oak Park

Website: [www.ukulele.meetup.com/89](http://www.ukulele.meetup.com/89) contact: [hsup2008@gmail.com](mailto:hsup2008@gmail.com)

Northwest suburbs of Illinois (Carpentersville).

Our contact email is [nwiukes@gmail.com](mailto:nwiukes@gmail.com)

## Kansas

Kansas City Ukesters

<http://www.kcuke.com>

## Kentucky

Kentucky Ukes

meeting the fourth Sunday of every month

[KentuckianaUkes@yahoo.com](mailto:KentuckianaUkes@yahoo.com)

## Maine

Ukulele Club of Brunswick (strummin' away in Midcoast Maine)

Usually meeting the first and third Thursday of the month; all welcome.

<http://ukesofbrunswick.weebly.com/index.html>

## Michigan

# Ukulele Clubs continued

## **Ukulele Jam, 4th Tuesday night of the Month Oz's**

Music Ann Arbor MI. contact: jerryefmally@yahoo.com

## **Lansing Area Ukulele Group**

Meets once per month: Sir Pizza 201 East Grand River Lansing, MI 48906

Yahoo Group: <http://launch.groups.yahoo.com/group/lansingukesgroup>

Facebook: [tinyurl.com/lansingukes](http://tinyurl.com/lansingukes)

Email (Ben Hassenger): [lansingukes@gmail.com](mailto:lansingukes@gmail.com)

## **Club: Motor City Ukes**

second Tuesday of the month in Farmington, MI. Details on [www.meetup.com](http://www.meetup.com)

## **Minnesota**

Two Harbors Ukulele Group (THUG), Two Harbors MN.

Email: [al@agatebaymusic.com](mailto:al@agatebaymusic.com)

StrumMn ukulele players

<http://strummn.shutterfly.com/>

## **Nebraska Ukulele Strummers**

[4stringsofswing@gmail.com](mailto:4stringsofswing@gmail.com)

## **Nevada**

### **The Ukulele Club of Las Vegas**

[www.meetup.com/ukulele-club-of-las-vegas](http://www.meetup.com/ukulele-club-of-las-vegas)

### **"Uke Nights in Reno"**

Email: [Rich@PlayUke.net](mailto:Rich@PlayUke.net)

Local Uke gathering in Reno, NV

## **New Mexico**

### **The High Desert Sand Fleas**

Meet the 2nd & 4th Thursday of each month at the

Albuquerque Press Club [6pm - 9pm]

2101 Highland Park Circle, Albuquerque, New Mexico - USA

contact: Stephen Hunt via email: [hdsfgcea@gmail.com](mailto:hdsfgcea@gmail.com).

<http://sites.google.com/site/hdsfgcea/>

## **New York**

### **Ukulele Club of Potsdam (New York)**

meet-up every other Friday at 5PM at Tim's Comic & Game, 6 Main Street

contact: Tim Connolly [tim@discoverpotsdam.com](mailto:tim@discoverpotsdam.com) call: (315) 268-1598.

Loaner ukes available. Bring your uke and leave your cares at home!

### **The Lower Westchester Ukulele Club, Westchester County, New York**

<http://lowerwestchesterukuleleclub.webstarts.com/>

E-mail: [lowerwestchesterukuleleclub@hotmail.com](mailto:lowerwestchesterukuleleclub@hotmail.com)

### **Long Island Ukulele Strummers Club**

Plainview, New York

Website: <http://sites.google.com/site/islandukeclub>

# Ukulele Clubs continued

## North Carolina

### Charlotte Area Ukulele Jam

contact: [ukulelerobby@gmail.com](mailto:ukulelerobby@gmail.com)

First Saturday of each month. 3 - 5 PM At "Aloha Snow"

[www.alohasnow.com](http://www.alohasnow.com)

## Ohio

### COUP (Central Ohio Ukulele Peeps)

<http://www.meetup.com/BuckeyeUkuleleSociety/>

### Jumping Flea Night Monthly uke strum-along

Cleveland Heights, Ohio. LAST Tuesdays 7:30 - 8:30 at Coventry Village Library.

Free & open to everyone!! Contact: [melissaogrady@ymail.com](mailto:melissaogrady@ymail.com)

## Oklahoma

### Tulsa Ukulele Club

Meeting the needs of ukulele players in the greater Tulsa area

[tulsaukes.blogspot.com](http://tulsaukes.blogspot.com)

contact via e-mail: [rskjrmall@gmail.com](mailto:rskjrmall@gmail.com)

## Oregon

### Portland Ukulele Association

<http://www.pdxuke.org>

[pua@teleport.com](mailto:pua@teleport.com)

Making music together since 2001!

## Pennsylvania

**Allegheny Ukulele Kollektive** (Look for us on Facebook!) New uke group taking shape. Hoping for twice monthly jams and sing-alongs for all levels.

Hollidaysburg/Altoona, Pennsylvania, Contact: Steve [kss15@psu.edu](mailto:kss15@psu.edu)

### Scranton Ukulele Network

Meets 1st Fridays 6PM-Group Strum & Open Mic

Scranton Music Works/Gallucci Music School 207 N Washington Ave, Scranton

### Steel City Ukuleles, Regent Square

[www.steelcityukuleles.com](http://www.steelcityukuleles.com)

### Central PA Ukulele Club

First Thursday of each month, 6:30pm-8:30pm in Hummelstown, PA

Meets at the Grace United Methodist Church.

Contact: [jeff\\_lup@comcast.net](mailto:jeff_lup@comcast.net)

## South Carolina

### Lowcountry Strummers Ukulele Club



# Ukulele Clubs continued

Charleston, SC metro area.

We meet second Thursday of the month. All are Welcome.

[www.lowcountrystrummers.com](http://www.lowcountrystrummers.com) e-mail [lowcountrystrummers@gmail.com](mailto:lowcountrystrummers@gmail.com)

## **Greater Charlotte Ukulele Group**

<http://www.meetup.com/charlotteuke/>

## **Texas**

Robert S. Sparkman

[sparky.judy@tx.rr.com](mailto:sparky.judy@tx.rr.com)

## **Lone Star Ukulele Club (in North Dallas)**

<http://groups.yahoo.com/group/lonestarukeyes>

## **The Dallas Ukulele Headquarters**

Go to [www.meetup.com](http://www.meetup.com) and search The

Dallas Ukulele Headquarters to join the group. Lots of fun events and jams!

## **CHUG - Coffee House Ukulele Gang**

Fort Worth, Texas

This wild west ukulele gang meets the 2nd and 4th Tuesday of every month.

Contact Steve for more info. ([steve\\_w\\_williams@yahoo.com](mailto:steve_w_williams@yahoo.com))

## **Vermont**

### **Vermont Ukulele Society**

email: [vyhnak@sover.net](mailto:vyhnak@sover.net)

Meets on the second and fourth Mondays of each month.

## **Virginia**

### **Virginia Ukulele Club - Vienna, Virginia**

Meeting twice a month. All ages and levels of ability welcome.

Contact: Ben Farrington - [ukeclub@yahoo.com](mailto:ukeclub@yahoo.com)

### **Hawai'i State Society**

Falls Church, VA.

Contact: Carol Takafuji - [itaka2u@yahoo.com](mailto:itaka2u@yahoo.com)

## **Washington**

### **Seattle Ukulele Players Association (SUPA)**

[www.seattleukulele.org/](http://www.seattleukulele.org/)

### **Cowlitz Ukulele Association**

Longview, WA. 98626

[CowUke@yahoo.com](mailto:CowUke@yahoo.com)

# Ukulele Clubs continued

## Wisconsin

**CheezLand Uke Band - JoeSexton@aol.com**

Website: CheezLandUkeBand.com

Tuesday night at Leithold Music in downtown La Crosse, WI.

Beginners, Mid-Level, Advanced Players

## Canada

STRING ALONG UKULELE CLUB

DUNDAS ONTARIO CANADA

[www.stringalongukulele.ca](http://www.stringalongukulele.ca)

**Nanaimo Ukulele Circle - Nanaimo, BC, Canada**

[www.ukecircle.com](http://www.ukecircle.com) e-mail: [ukecircle@gmail.com](mailto:ukecircle@gmail.com)

## UK

### England

**Ukulele Society of Great Britain**

43 Finstock Road, London W10 6LU

Tel: 020 8960 0459

Email: [m@gjcman.com](mailto:m@gjcman.com)

**Cambridge Ukulele Co-operative [Cuckoo]**

Meet alternate Sundays 2pm-6pm

The Portland Arms Cambridge CB4 3BAIf

If you're cuckoo about ukes come and join us.

<http://www.myspace.com/cambridgeukuleleclub>

**Ukulele Philharmonic Orchestra of Sudbury**

Tuesdays evenings from 7.00pm

The Institute, Station Road, Sudbury Suffolk CO10 2SP

Beginners Welcome

**Uke Wednesday Jam**

Every Wednesday 7 till closing Downstairs @ The Royal George

Charing Cross Road, London, WC2H 0EA, U.K.

contact: Quinc email: [qnc@qnctv.com](mailto:qnc@qnctv.com)

<http://ukeweds.intodit.com>

**Tune Army Ukulele Club**

The Bay Horse, Front Street, Wickham, Newcastle upon Tyne, NE16 4EF

Meeting first Monday of the month 7:30 - 9:30

<http://tunearmy.blogspot.com/>

**UkeGlos Ukulele Club**

Meets Every Mondays every month, 8.00pm

The Exmouth Arms, Bath Rd

Cheltenham, GL53 7LX

# Ukulele Clubs continued

Wooden & banjo ukes welcome. All levels of playing ability & song styles. For full details visit: [www.ukeglos.co.uk](http://www.ukeglos.co.uk)  
<http://www.ukeglos.co.uk>

## **Ukulele Sundays host:Tim Smithies**

email: [tim@timsmithies.com](mailto:tim@timsmithies.com)

I host a Ukulele Jam session on Sunday evenings in Sheffield UK called 'Ukulele Sundays' All welcome - 8.30pm onwards. Riverside Cafe Bar.

<http://www.ukulelesundays.co.uk>.

## **"Brighton ukulele Sundays"**

Meet first Sunday of the month at the Brunswick Pub in Hove East Sussex UK.  
Visit Facebook Brighton Ukulele Sundays for more details.

## **Leicester Ukulele Club**

All welcome, First Monday of the month,  
Upstairs at Babalas Bar, Queens Road, Leicester  
Contact: [dave.davies1@virgin.net](mailto:dave.davies1@virgin.net) or [mark@littleredtruck.co.uk](mailto:mark@littleredtruck.co.uk)

## **Herts of Uke Ukulele Club**

Every 4th Sunday - 6.30pm onwards.  
Meet at The Doctors Tonic, Welwyn Garden City, Hertfordshire, AL8 6PR

All Players Welcome

Websites: <http://sites.google.com/site/hertsofuke/>

email: [hertsofuke@gmail.com](mailto:hertsofuke@gmail.com)

## **Luton, UK**

We meet once a fortnight at Greenbank Music Village,  
Greenbank Hal, Cobden Street, Luton, LU2 0NG  
Anyone interested can give us a call:

Keith 07745 613931

Scott 07976 895067

Gerry 07785 117029

<http://sites.google.com/site/ukuleleworkshopinluton/>

**South Hampton Uke Jam** - meets every two weeks... year 'round  
[www.southamptonukulelejam.co.uk](http://www.southamptonukulelejam.co.uk)

## **Stockton to Darlington Ukulele Express**

meets 2nd and last thursday of the month. contact [simonb250@hotmail.com](mailto:simonb250@hotmail.com)  
[ukuleleexpress.blogspot.com](http://ukuleleexpress.blogspot.com)

## **Sedgley Strummers - See the website for details**

[www.ukulelemad.com](http://www.ukulelemad.com)

## **'Colwyn Bay Ukulele Group**

We usually on Saturday morning. All players welcome.



# Ukulele Clubs continued

email sbach1@live.co.uk

## **People of Lewisham's Ukulele Club (PLUC)**

Friendly, inclusive community uke group welcomes all levels of players: beginners, improvers & advanced. Meets every Tuesday eve 8pm - 10pm  
The Lewis Club, Lewisham Hospital, Lewisham High St, SE13 6LH.  
<http://lewishamukulele.wordpress.com> Simon at [pluc09@googlemail.com](mailto:pluc09@googlemail.com)

## **TimeBugs Banjo/Ukulele Group**

meets fortnightly at The Derby Engineers Club,  
Osmaston Road, Derby  
DE23 8JX  
All enquiries to: [timebugs@gmail.com](mailto:timebugs@gmail.com)

## **The Derby Ukulele Club**

Meets fortnightly at The Derby Engineers Club,  
Osmaston Road, Derby  
DE23 8JX  
All enquiries to: [derbyukes@gmail.com](mailto:derbyukes@gmail.com)

## **Ireland**

### **UKULELE IRELAND**

[ukulele@ireland.com](mailto:ukulele@ireland.com)

Irish ukulele club meets on the second saturday of each month. Players from all over Ireland. Ukeplayers of all levels welcome. If you are a visiting uke player please feel free to come along. The meetups are held at 2, eden park, Dunlaoire, Co. Dublin.

### **Ukuholics**

[truepants@eircom.net](mailto:truepants@eircom.net)

The Ukuholics are based in the Irish Midlands and meet once a month. Players of any or no ability will fit in nicely!  
Visit [www.ukuholics.webs.com](http://www.ukuholics.webs.com) for more info

## **Scotland**

### **Monday Ukearist**

Edinburgh's very own ukulele gathering. We gather once a fortnight on Mondays from 7 to 10(pm!) at Mackenzie School of English near the foot of Leith Walk

6 John's Place,  
EH6 7EP

Contact: John Hobson, +44 (0)7940 513969, [jhobson@gmail.com](mailto:jhobson@gmail.com)  
<http://ukearist.co.uk>

## **North Wales**

### **Colwyn Bay Ukulele Group**

Saturday morning between 10am and noon at various locations

# Ukulele Clubs continued

Colwyn Bay North Wales  
colwynbug@gmail.com

## South Wales

### Ukulele Nights

Cardiff's Ukulele Jam Session and Cabaret  
Meet Mondays 8 p.m. at assorted venues.  
Visit [www.ukenights.org.uk](http://www.ukenights.org.uk) for full listings and updates.  
Contact: Nick Canham [witt29-ukenights1@yahoo.co.uk](mailto:witt29-ukenights1@yahoo.co.uk) 07971 - 719626

### The Swansea Ukulele Club

Meeting Tuesday evenings from the 7th February 2012  
email: [r.gent@ntlworld.com](mailto:r.gent@ntlworld.com)  
<https://www.facebook.com/#!/groups/SwanseaUkuleleClub/>

**Porthcawl Ukulele Band.** Meets 8pm on Wednesdays at the Seahorse pub,  
South Road, Porthcawl. [www.porthcawlukuleleband.org.uk](http://www.porthcawlukuleleband.org.uk)

## France

### L'UkeDunum - Ukulele Club of Lyon

Website: <http://lukedunum.wordpress.com>  
email=[lukedunum@gmail.com](mailto:lukedunum@gmail.com)

## Germany

### Ukulele Club of Germany

[info@ukulelenclub.de](mailto:info@ukulelenclub.de)  
[www.ukulelenclub.de](http://www.ukulelenclub.de) (home page)  
[www.ukulelenboard.de](http://www.ukulelenboard.de) (message board)

### Deutscher Ukulelenclub

c/o Raimund Sper  
Korneliusstrasse 1  
D-47441 Moers  
tel. +49/2841-394837  
fax + 49/2841-394836  
[www.ukulelenclub.de](http://www.ukulelenclub.de)

## Holland

### Ukulele Jamboree in Rotterdam - hosted by 'The Uke Box'

The night is comprised of a workshop, performances & open mic.  
To Join the Mailing List send an e-mail to: [guaranteed2swoon@gmail.com](mailto:guaranteed2swoon@gmail.com)

To read more about this and our other ukulele projects go to:

<http://www.ukulele-interventie.blogspot.com> (Dutch)

Visit my personal blog spot and click on 'Ukulele' under "Contents" (English)

<http://www.shelleyrickey.blogspot.com>

'Uke & D'Uke'

# Ukulele Clubs continued

<http://ukeandduke.blogspot.com/> (in Dutch)

Note: Shelley has an Etsy store where you can find ukulele related items for sale, check it out: <http://www.thejumpingfleamarket.etsy.com>

## France

### **Ukulele Club of Paris**

Thursday starting 7:30 PM

Meetings are announced on the website King David Ukulele Station at this URL:

<http://www.ukulele.fr>

### **C.O.U.L.E.**

Club Olympique de Ukulélé de Lille et des Environs

<http://www.COULE.fr>

"Stay cool, come and play with the C.O.U.L.E."

### **VSalele**

Association des Ukuleliste de Valbonne Sophia Antipolis (Alpes Maritimes)

Visit [www.vsalele.org](http://www.vsalele.org) for more info

"Ukulele Social Club de Picardie"

Amiens (France)

See more here : <http://www.ukulpic.fr/>

Clermont-Ferrand call "Le BOUC" (in french, Bournat Original Ukulele Club).

Our website is : <http://le-bouc.blogspot.com/>

## Spain

### **Club del Ukelele de Madrid (SPAIN)**

<http://www.facebook.com/group.php?gid=131466486122>

"Para todos los aficionados al ukelele que viven en

Madrid

"For all the ukelele fans living at Madrid"

Now preparing their first festival and meeting very soon -stay tuned!

## **Australia**

### **Sunnybank Ukulele Players**

Meets every 3rd wed of each month sunnybank, Brisbane , Australia

Contact for more information- [info@trevorgollagher.com](mailto:info@trevorgollagher.com)

## Thailand

### **Ukulele Lovers Club, Bangkok Thailand**

[www.facebook.com/ukuleleloversclub](http://www.facebook.com/ukuleleloversclub)

Meeting once a month - open to the public.





## USA

### **The San Diego Ukulele Festival**

13-14 October, 2012

<http://www.sandiegoukefestival.com/>

### **Milwaukee Ukulele Festival**

October 20th, 2012 9am to 10pm

The Sunset Playhouse in Elm Grove, WI for more info visit:

<http://sunsetplayhouse.com/tickets/index.php> Tickets: \$80 dollars / full day pass.

### **Blackwater Ukulele Festival**

Blackwater Ukulele Festival

Saturday September 14, 2013 9:00am- 5:00pm

Vendors, Boat Jams, Workshops, Free Concert, Open mic

Cypress Gardens near Charleston, South Carolina

[festival.charlestonhotshots.com](http://festival.charlestonhotshots.com)

Milwaukee Ukulele Festival - October 19, 2013

at the Sunset Playhouse in Elm Grove WI.

Jamming, Vendors, Raffle, Socializing, Workshops, Concerts and more! With artists Lil' Rev, The Canote Brothers, Aaron Nicole Keim, John Nicholson, Danielle Ate The Sandwich, Seeso, The Revomatics, The Uke Crazy Kids Club, and more!

## Belgium

Ukulele Zaza (Belgium) [www.myspace.com/ukulelezaza](http://www.myspace.com/ukulelezaza)

## France

Marie Darling (France) [www.myspace.com/mariedarling](http://www.myspace.com/mariedarling)

Patti Plinko and her Boy (UK)

[www.myspace.com/pattiplinkoandherboy](http://www.myspace.com/pattiplinkoandherboy)

Les Ukulélé Boyz (France) [www.myspace.com/ukuleleboys47](http://www.myspace.com/ukuleleboys47)

## United Kingdom

### **A Grand Northern Ukulele Festival – Press Release**

Pontefract Town Hall, Pontefract, West Yorkshire – October 12 & 13, 2013

Tickets are available at [www.northernuke.com](http://www.northernuke.com)

For more information, contact [hello@northernuke.com](mailto:hello@northernuke.com)

[www.twitter.com/northernuke](http://www.twitter.com/northernuke)

[www.facebook.com/northernuke](http://www.facebook.com/northernuke)

Contact:

[ukejamnz@yahoo.co.nz](mailto:ukejamnz@yahoo.co.nz)

Counting Down to the Worlds 1st  
Ukulele Karaoke Jam.

Lyrics and Chords Synched to  
Tune Progression.

Projected onto L A R G E  
Screen.

30 Days and Counting to Worlds  
1st Ukulele Karaoke Jam.

September 23rd.

Sharks Sports Bar

Orewa.Auckland.

New Zealand.

3 thru 7:30

Licensed Venue. Meals.

Ample Parking.

Bring Your Ukes!

*Hi uke-a-bangers--*

*I just want you to know about the  
Walker Creek Music Camp coming  
up October 11-14, Columbus Day  
weekend, in Marin County.*

*There's a 3-day ukulele class taught by  
Mark Nelson. Registration is now open  
for the camp. It's a great opportunity  
to immerse yourself in the music for a  
long weekend. Meet other musicians,  
learn, play, and enjoy the beautiful of  
the place. place, and have a good  
time.*

*This is the first time we're including  
ukulele as a main class. I hope you  
can consider coming! Feel free to  
contact me if you have any questions.*

Ingrid Noyes, director  
Walker Creek Music Camp

Contact Info:

415-663-1342 (after 9 a.m.)

More info about the camp:

[www.walkercreekmusiccamp.org](http://www.walkercreekmusiccamp.org)



I thought Ukulele Player readers would be interested to hear that Jake Shimabukuro will be appearing live at our show on September 7 and September 8 in London, UK.

Details of the show and how to book tickets can be found at this URL:

[www.londonacousticguitarshow.com](http://www.londonacousticguitarshow.com)

We're really excited that Jake will be performing live and giving a masterclass, it's the first time the show has showcased the ukulele and we've had an amazing response since we made the announcement.

All the best,

Sara Farmanfarmai  
Marketing Manager  
Blaze Publishing Ltd

## Essential Links from the World-Wide-Web

### **Brudda Bu's Ukulele Heaven**

<http://www.geocities.com/~ukulele/index.html>

If you'd like to learn the history of some of ukulele's greatest players, this site is absolutely essential.

### **Ukulelia - <http://www.ukulelia.com/>**

The World's Greatest Ukulele WebLog" Need I say more?

### **Ukulele Cosmos - <http://www.ukulelecosmos.com>**

One of the hottest ukulele forums on the web. Don't Miss It!

### **Ukulele Underground**

<http://www.ukuleleunderground.com/forum/index.php>

Another really popular ukulele forum, lots of Hawaiian players and folks from the West Coast of the Mainland USA.

### **Flea Market Music - <http://www.fleamarketmusic.com/default.asp>**

This is Jumpin' Jim Beloff's website. He has lots of great resources and an excellent forum as well. You can buy Flukes and Fleas there, too. Jim also has lots of songbooks, DVDs, and other great stuff there.

### **UkeLadyMusic - <http://www.ukeladymusic.com/>**

Auntie Noel runs a really great shop. Her passion is ukulele and it shows.

Contact Us: phone 214-924-0408

or email [noel.tardy@yahoo.com](mailto:noel.tardy@yahoo.com)

### **Kiwi Ukulele**

New Zealand's Ukulele Companion

<http://www.kiwiukulele.co.nz/>

### **Bounty Music**

<http://www.ukes.com/>

Bounty Music Maui

111 Hana Hwy. #105

Kahului, Maui, HI 96732

open 9 :00 to 6:00 Monday thru Saturday \* Sunday 10:00 to 4:00

Phone: (808) 871-1141

Fax: (808) 871-1138

### **Mobius Strap**

[www.mobiusstrap.com](http://www.mobiusstrap.com)

# Online Resources

<http://www.tikiking.com>

[tikiking@tikiking.com](mailto:tikiking@tikiking.com)

comment=Website listing:

Home of Tiki King Ukuleles since 1999. lots of neat Ukulele stuff, such as the webs largest Ukulele makers database, Custom Hand Built Tiki King Ukuleles, and ukulele stuff to see and buy. We have Flukes and Fleas, Ukulele Art Gallery, Ukulele classes, chord charts, CD's and more!

## **Bonsai Garden Orchestra**

email: [info@bgo.nu](mailto:info@bgo.nu)

Webside: <http://www.bgo.nu>

MySpace: <http://www.myspace.com/bonsaigardenorchestra>

World Music Festival "glattundverkehrt" on july 22nd .

[www.glattundverkehrt.at](http://www.glattundverkehrt.at)

## **UkePics**

Assorted Ukulele Picture Exposé

<http://www.ukepics.com/>

## **How High The Moon Publishing**

Publisher of the Jam Book "Play Well with Other"

9826 James A. Reed Rd. Kansas City, MO 64134

816-965-0183 or 816-728-6936

<http://www.moonbookstore.com>

## **GoChords**

<http://www.gochords.com>

"GoChords™ is an easy-to-use writing and playing tool with moveable chord tablature!"

## **Live 'Ukulele**

Tabs, lessons, and info for 'ukulele enthusiasts

<http://liveukulele.com/>

<http://www.gotaukulele.com>

<http://ukulele-perspective.com>

<http://ukeofcarl.com/> - lots of free tabs and video.

<https://www.facebook.com/groups/418162731550808/>  
(Keep Ukulele Playing Live"